

# LANGUAGE STYLE OF HABIBURRAHMAN ELSHIRAZY IN THE DWILOGY OF AYAT-AYAT CINTA: A STYLISTIC STUDY

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## **Abstract:**

Novel is an artwork which closely relates to human life and is considered as the representation of human life journey. The language style in novel is embodiment of language use by an author to express ideas, emotion, opinion, and to give a certain effect. The main problem will be discussed in this study is the language style found in the novels of AAC 1 and 2. This study is about individual language style, an author's language style who have written best seller novels, namely Habiburrahman El-Shirazy (HES). The approach that is considered very appropriate in understanding the language use of HES in Dwilogi of Ayat-Ayat Cinta (DAAC) is stylistic study. A stylistic study reveals how is the language style used by HES and what effects that are resulted. The approach of this research is a descriptive qualitative research. Descriptive method is used to describe the linguistic facts such as the language style based on lexical choice, sentence structure, and direct or indirect meaning. The use of language style based on lexical choice (diction) in DAAC shows a typical language style of HES as well as shows his ability as a Da'i and man of letters. The analysis of language style based on sentence structure and direct/indirect meaning illustrates the descriptive style of HES. Whatever he describes, it must be very accurate. He gives very detail information of the object being spoken of either background of the story or characterization. Through language style, HES describes the emotions experienced by the characters properly so it makes the readers able to empathize. From the data had been obtained, it reveals that language style used by HES to describe characters or characterization (describe the physical condition, characters, and characteristics), describes its background, tells the plot, and convey the message. The results showed the lexical choice of scientific words and religious words are typical of HES's language style in his DAAC, the peculiarities of language style based on sentence structure in DAAC seen from the use of repetition (anaphora), and HES's peculiarity in using language style according to direct or indirect meaning can be seen from the use of personification.

## **Key Terms:**

Language Style, Dwilogi, Stylistic

## **A. Introduction**

The term novel is a truncation of the Italian word *novella*. This term has the same meaning as Indonesian term, *novel*

(Inggris: *novelette*) referred to a relatively long story.<sup>1</sup> It is not too long, and also not

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<sup>1</sup> Burhan Nurgiyantoro, *Teori Pengkajian Fiksi* (Yogyakarta: Gajah Mada University, 1998), p.10.

too short. In a broader sense, the novel is defined as a long enough prose story.<sup>2</sup> The length which is relatively long means novel has a complex plot, various story arrangement, and diverse settings.

In line with the statement above, Aminuddin states that novel is a fictional prose also called work of fiction in which the narratives or stories are performed by actors with a certain characterization, setting, and series of certain events resulted from author's imagination and turn it into a story.<sup>3</sup> A novel has two elements namely intrinsic element and extrinsic element. Intrinsic elements are elements which develop the literary work from inside the literary work itself, such as plot, character, setting, point of view, language style and etc. While extrinsic elements are elements which build the literary work from outside, however they indirectly influence the structure or organism system of literature. Those elements are individual subjectivity of the author, involve attitudes, beliefs, and point of view. In simple word, author biography element is the mark of the literary work itself.

The language style is one of the elements that build a story. Creating a story needs a style, but the understanding of style means discussing the overall language style in a prose,

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<sup>2</sup> Jakob Sumardjo, *Masyarakat dan Sastra Indonesia* (Yogyakarta: Nur Cahaya, 1997), p. 29.

<sup>3</sup> Aminuddin, *Stilistik: Pengantar Memahami Bahasa dalam Karya Sastra* (Semarang: IKIP Semarang Press, 1995), p. 66.

taken from the purpose of research. Keraf argues that a figure of speech or language style is a way of expressing thoughts through language so that the language looks imaginative.<sup>4</sup> The point is that the figure of speech is one of the author's way to exploit the language, so the language which is used as the material development of his works to be interesting and aesthetic. The style of language actually contained in all kinds of languages: spoken and written form, or literary and non-literary form.

A view referred to the contemporary literary comprehends figure of speech as one of the supporting elements that complete language style. Comparing the scope of figure of speech and language style, it can be said that the scope of the language style is broader than scope of figure of speech. Using figurative language is a technique to disclosure a language which its meaning does not refer to the literal meaning of the words that support them but rather on the meaning which is added. A hidden meaning, not literal meaning. So, it is a style that utilizes utterances by using figurative language. Understanding the figurative language requires a special attention, especially to catch real meanings which the author wants to convey. The use of figurative language forms in a literature. Therefore, the deviate meaning is one of language deviation. A language will taste to be

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<sup>4</sup> Gorys Keraf, *Diksi dan Gaya Bahasa* (Jakarta: Gramedia Pustaka Utama), p. 113.

more beautiful and interesting if the language has undergone a stylistic process in it. Language styling is referred to language which has been mixed with stylistic elements, especially a figure of speech or language style.

In another word, stylistic is a branch of applied linguistic which provides a way to understand the theory and formal analysis of literary text. However, in the narrow sense, applied linguistics is associated in the field of language study. The application of the linguistic approach in the study of literature is very useful for teaching, analysis, research, criticism, and literary appreciation. Sudjiman defines stylistics (style) is a way used by the speaker and author to convey the message by using language as media.<sup>5</sup> Shipley (as quoted by Ratna) explains stylistics is a study about style. The word *style* derives from the Greek *stilus* which originally means 'the pointed tool used to write in the field layered by candles.'<sup>6</sup> Shipley describes that someone who can use that tool properly can be called as successful style practitioner (*stillusexercitotus*). While someone who can not use it well are called rude or failed practitioner (*stillus rudis*). The connotation of "pointed tool" stated as a tool to "scratched" or "touched" readers and

writers' feeling and to make certain effects. This is used as the basic in giving the meaning of *stilus* as a language style and as special language use as well.

Another opinion about definition of stylistics comes from Teeuw, he simply explained stylistics as the use of a typical language, special, and deviate from the daily language or language that is considered as normal language or formal language as characteristics of the poet, literary school, and etc.<sup>7</sup> In a broader sense, stylistic is a way to explore the theory and formal analysis method to the literary texts, while in limited sense, stylistics is a branch of applied linguistics that is commonly associated with the field of language study.<sup>8</sup> Furthermore, Aminuddin defines stylistics as a study of the author in using sign system along with the messages they want to convey. Although the focus is only on the form of sign systems, readers also need to understand the picture of the objects/events, opinions, ideology in a literary work.<sup>9</sup>

According to some views and opinions about stylistics, it can be inferred that stylistics is a study or an interpretation concerned with language use and language style in literary works.

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<sup>5</sup> Panuti Sudjiman, *Bunga Rampai Stilistika* (Jakarta: Pustaka Grafiti, 1993), p.13.

<sup>6</sup> Nyoman Kutha Ratna. *Stilistika: Kajian Puistika Bahasa sastra dan Budaya* (Yogyakarta: Pustaka Pelajar, 2009), p. 13.

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<sup>7</sup> A. Teeuw, *Membaca dan Menilai Sastra* (Jakarta: Gramedia, 1983), p. 72.

<sup>8</sup> Soediro Satoto, *Stilistika* (Surakarta: STSI Press Surakarta, 1995), hlm. 36.

<sup>9</sup> Aminuddin, *Stilistik: Pengantar Memahami Bahasa dalam Karya Sastra* (Semarang: IKIP Semarang Press, 1995), p. 46.

Stylistics is a branch of applied linguistics because applied linguistics is closely related to the language study on literary work that attracts many linguists and men of letters to study about it.

Sudjiman states that the scope of stylistic study consists of diction, sentence structure, figure of speech, imagery, pattern, and rhyme used by the authors/writers in a literary work.<sup>10</sup> While, Ratna states in practically, especially in literary work, the scope of stylistic is the description of the special language use.<sup>11</sup>

The advantages taken from study of novel by using stylistics are: (1) finding and proving the special beauty of language universally viewed from the language use in a literary work, (2) guiding the reader to enjoy the literary work well and make them able to differ the language used in one literary work to other literary works. (3) for men of letters, it can be standpoint or compass that guides them in resulting a better work.

Viewed from the context of the language or the language elements which are used, the language style can be divided into three forms, they are (1) the language style based on diction, (2) the language style based on tone in a discourse, (3) the language style based on sentence structure, (4) the language style based on either direct or indirect meaning.<sup>12</sup>

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<sup>10</sup> Sudjiman, *Bunga Rampai Stilistika*, p. 12.

<sup>11</sup> Ratna, *Stilistika: Kajian Puistika*, p. 23.

<sup>12</sup> Keraf, *Diksi dan Gaya Bahasa*, p. 115.

## **B. Theoretical Framework**

### **1. Language Style Based on Diction**

Based on diction, language style refers to the problem of which word is the most appropriate to be put in certain position in a sentence as well as either it is suitable or not to use those words if they are seen from language usage in society. In another word, language style based on diction here is about the accuracy and suitability of language usage in certain situations.

In standardized language (formal language), it can be distinguished into: formal language style, informal language style, and colloquial language style. The difference between formal and informal language style is relative. Between these two extreme styles, there are various differences which still contain the elements of the previous style, but they also contain the elements of the next style. Thus, the differences of the elements in both styles are very difficult to be limited.

### **2. Language Style Based on Tone Contained in a Discourse**

Language style based on tone is derived from the suggestion which is expressed from the series of words in a discourse or literary work. Often times this suggestion will be more real if followed by a sound suggestion from the speaker when the object they face is spoken language.

Because the tone at the first time comes from the suggestion which is expressed by series of words, while the series of words themselves follow the syntactic rules, so tone, dictions, and sentence structure run together. One influences each other. According to this views, the language style based on tone concise in a discourse can be classified into: simple style, precious and powerful style, and also medium style. Simple style is used to give instruction, knowledge, or tell about facts and verifications. The precious and powerful style is full of vitality and energy, it is commonly used to make something move like motivating someone to do something. Medium style is a style that is directed to the effort to create an atmosphere of love and peace. The tone is so soft, affectionate, and contains a healthy humor.

### **3. Language Style based on Sentence Structure**

The structure of a sentence can be used as the basis for creating language style. The sentence structure here is a way of how to place important language element (main point) in a sentence. There is periodic sentence, it happens when the most important part or stressing idea is placed at the end of a sentence. There is loose sentence, i.e. when the part of the sentence which is stressed is placed at the beginning of the sentence. Parts of the sentence which are less important are put after the

important parts. And the third type is balanced sentences, i.e. sentences that are made up of two parts that are equally long, and equally important or degree.

Based on three of sentence structures above, some language styles can be identified, they are: climax, anticlimax, parallelism, antithesis, and repetition (epizeuxis, tautotoes, anaphora, epistrophe, symploche, *mesodiplosis*, epanalepsis, anadiplosis.

### **4. Language Style Based on Direct or Indirect meaning**

The language style based on meaning can be identified from direct or indirect meaning. It is either the reference that is used still maintain denotative meaning or has been deviated. If a word or phrase is its explicit, direct, or strict dictionary meaning, it can be said the language is still pure. On the other hand, if a word has undergone change of meaning, i.e connotative meaning. Then, that reference is considered having a style. The language style based on indirectness of meaning is called as *trope* or *figure of speech*. The term *trope* actually means "opposition" or "deviation". The word *trope* is more popular until XVIII century. Language style which is called as *trope* or figure of speech in this point can be classified into two groups. They are rhetorical language style and figurative language style.

Rhetorical language style is deviation from the common construction of language to achieve certain effects. The types of rhetoric language style are: (a) alliteration, (b) assonance, (c) anastrophe, (d) apophasis or praeteritio, (e) apostrophe, (f) asyndeton, (g) polysyndeton, (h) chiasmus, (i) ellipsis, (j) euphemism, (k) litotes, (l) hysteron proteron, (m) pleonasm and tautology, (n) periphrasis, (o) prolepsis and anticipative, (p) erotesis or rhetorical question, (q) syllepsis or zeugma, (r) correction or epanorthosis, (s) hyperbole, (t) paradox, (u) oxymoron. While figurative language style is further meaning deviation, especially in describing the meaning of word or phrase. Types of figurative language styles are: (a) similarity or simile, (b) metaphor, (c) allegory, parable, and fable, (d) personification or Prosopopoeia, (e) allusion, (f) eponym, (g) epithet, (h) synecdoche, (i) metonymy, (j) antonomasia, (k) hypallage, (l) irony, cynicism, and sarcasm.<sup>13</sup>

Keraf's view about language style as mentioned above becomes the basic theory in this study. Stylistic analysis is the main method used to analyze the language styles of HES in the *Dwilogy of Ayat-Ayat Cinta* (DAAC).

### C. Research Method

This study is descriptive qualitative study. Descriptive method is designed to describe linguistic facts in the form of language style based on lexical choice (diction), sentence structure, and direct or indirect meaning.

The main data sources are novel of *Ayat-ayat Cinta 1* by Habiburrahman El-Shirazy 9<sup>th</sup> Edition published by Republika, February 2006, and novel of *Ayat-ayat Cinta 2* 8<sup>th</sup> edition published on December 2015.

The process of data collection is obtained by applying two methods, reading carefully and note taking. The steps in the data collection process are as follow: (1) reading repeatedly texts of *Ayat-Ayat Cinta 1* and *Ayat-ayat Cinta 2*, (2) writing down the sentences in the novels which contain the use of language style in a data card.

The data analysis in this study is begun by collecting the data through note taking on the data sheet. Next, the data which have been collected in data card will be classified based on the uniqueness of language style found in the *Dwilogy of Ayat-ayat Cinta*.

Data presentation is done by organizing selected data completed with very detail information to be understood easily. Those data are then analyzed so that the descriptions of language style used by HES in AAC can be obtained. The next step is conclusion drawing. In this step, all of the research data from start until finish are concluded. Yet, this

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<sup>13</sup> Ibid. 130-143

conclusion is not final. It still needs verification (re-research about the correction of the report) to ensure that the obtained results are really valid. Those steps are done orderly and gradually.

The results of data analysis are presented by giving descriptions about the research data functionally and rationally. The analysis of research results is about language style of HES in DAAC which are explored by informal method that is the reformulation of the common or formal words.

#### **D. Result and Discussion**

The study of language style in the Dwilogy of *Ayat-Ayat Cinta* (DAAC) is intended as an effort to explore the language peculiarity as individual characteristic of HES. The observation is focused on three variables, they were language style based on diction, language style based on sentence structure, and language style based on direct or indirect meaning. Language style based on diction or lexical choice includes the use of concrete word or abstract word, general word or specific word, popular word and scientific word, word or foreign word, religious variety, the use of varieties of greetings, and the use of regional languages. Language style based on sentence structure involves climax, anti-climax, parallelism, antithesis, and repetition (epizeuxis, tautotoes, anaphora). And language style based on direct or indirect meaning of words

consists of the use of rhetorical language style and figurative language style. Rhetorical language style involves alliteration, assonance, euphemism, litotes, pleonasm or tautology, hyperbole, paradox. Figurative language styles include similarity or simile, metaphor, personification, irony, sarcasm. Through the study of all of those three variables are expected able to reveal personal characteristics of HES in DAAC.

After the research of the Dwilogy of *Ayat-ayat Cinta* is done, then it is found that the use of language style based on lexical choice (diction) involving abstract words and concrete words, general words and specific words, popular words and scientific words, words or foreign terms, the use of religious varieties, the use of greeting varieties, the use of regional languages. Furthermore, the use of language style based on sentence structure in DAAC includes climax language style, anticlimax, parallelism, antithesis, and repetition (epizeuxis, tautotoes, anaphora). And language style based on direct or indirect meaning of words is divided into two groups, rhetorical language style involves alliteration, assonance, euphemism, litotes, pleonasm or tautology, hyperbole, paradox. While figurative language style of HES in DAAC includes similarity or simile, metaphor, personification, irony, and sarcasm. Those language styles are found in *DAAC novel* as in the following:

## 1. Language Style Based on Lexical Choice (Diction) in DAAC

Lexical choice is a very important element in conveying the meaning of a literary work. Appropriate lexical choice can help to reveal the meaning that is wanted to convey so that it can make elements depiction of the story easy such as characterization, setting, plot, messages, and etc. Thus, It can also produce a close connection between the readers with characters in a story as if readers can feel and participate directly to the series of events happen in the story. The explanation of language style based on lexical choice (diction) in DAAC involves the descriptions of the use of abstract word and concrete word, general word and specific word, popular words, word or foreign terms, religious variety, greeting varieties, and the use of regional languages.

### a. Abstract Words and Concrete Words in DAAC

The use of those words can be seen in the following quotes:

- (1) At midday, the Cairo city was smoldering. The sun settled in the middle of the skies. Like tongues of fire protruded and licked the ground and the sand like *evaporating* the smell of hell. The blow of *Sahara wind* accompanied by the rolling dust cause the heat

getting higher from second to second. Many people took shelter in flats, in cubic apartments with door, windows, and closed curtain. (ACC 1, p. 15)

- (2) I was scoured by terrible *anxiety* storm. I swore to my self. If I saw a picture in my album, I would have not be stoned by this crazy *curiosity*. (ACC 1, p. 207)
- (3) Then, we played the most beautiful *melody of love* in the romantic history of mankind, by hoping a reward *in the case of Allah (jihad fi sabilillah)*. (ACC 1, p. 266)
- (4) Fahri listened carefully to that tone. the tone of joyful song of *Viva la Vida*. A deep excitement was sorely squeezing the heart. There was a happiness infiltrate, but accompanied by *sadness* which was like wrenching recesses of his heart. His tears are fallen reminding Aisha.. (ACC 2, p.18)

From data (1), there are words *smoldering*, *evaporating*, *Sahara wind* in which they are abstract words which can take the reader on the view of Cairo city which is extremely hot. Data (2-3) show another abstract words, they are *anxiety*, *curiosity*, *melody of*

love which can take the readers' feeling on the condition of Fahri's soul when he will meet with Aisyah. In Data (4) there are words of *happiness* and *sadness* are abstract words that can lead the readers to the description of Fahri's feeling when he listened to the violin string with a tone of joyful song *Viva la Vida*, which reminds him to Aisyah.

The use of concrete words in DAAC can be seen in the following quotes:

- (5) The position of our house balcony was very strategic. It faced to the *Nile River*. From the seven floors we could see the beautiful ripples of *Nile River* struck down by the city light. Sparkling of decorative lights from small boats were moving slowly. The cars were like ants along the cornes of Nile River. The glamor of Cairo Plaza towers was also magnificent, there was also Imbaba Bridge, one of the most important bridges acrossed the Nile River. (AAC 1, p. 252)
- (6) The Car drove stepping the North Bridge which crossed above the Waverlay Station. From the left, the beautiful panorama of *ancient buildings* and Edinburgh Castle exposed, on the right side,

there was Palace of Holyroodhouse. And in front of it, on the left side of the road, stand a very magnificent hotel that became the icon of Edinburgh, namely Balmora Hotel. (AAC 2, p. 13)

- (7) Three police officers continued to drug me up in an empty room. There was a wooden dull chair and on the walls hung a few torture devices. *Whips, rubber baton, ganco, straps*, and etc. (ACC 1, p. 310)
- (8) I was tortured hardly there, *hard water* was splashed on my bloody face. My back was whipped until it wrecked. Then Baruch stab my dick with *an iron rod*. (AAC 2, hlm. 686)

The concrete words are used by the readers to make the readers easier in drawing and imagining about what have been told by the author. After married, Fahri and Aisyah stayed in a twelve multi-storey building placed near to the Nile River, *Nile River* is one of the beauties of Cairo. The glamor of Cairo Plaza tower is magnificent, the Imbaba Bridge is also presented there as one of the most important bridges which crosses the Nile River. As presented in data (5) which describes the beauty of Nile River.

In addition, on data (6) presents a view of Edinburgh area which is amazing with historical *ancient buildings*. Edinburgh is the capital of Scotland which has many stunning buildings stylized middle ages. For example is Edinburgh Castle. This place is the icon and important building in Edinburgh even in Scotland. This castle placed at the top of Castle Rock which has summit 130 meters above sea level. Castle Rock was formed by volcano rock, it was built during 12th century by David King 1, he was the youngest son of previous Scotland kings, they were Malcolm III and Margareth Queen. That castle seemed very solid and strong. Besides, there are also Palace of Holyroodhouse and The Balmora Hotel which are also very interesting.

Reading some numbers of concrete nouns above such as *whips, rubber baton, ganco, straps, hard water, and iron rod* on data (7-8) describes the condition undergone by Fahri and Aisya when they were in jail. There, Fahri fought and rebelled over the accusations directed to him by the office polices. Those office polices drug Fahri to an empty room where there were some torture devices there. Differ from Aisyah, In prison, she injured her own face intentionally for the sake of

keeping her dignity. The police woman came up and was furious seeing Aisyah's condition. She reported to her commander, and he was very angry, he asked his subordinates to bring Aisyah to the next room, and she was tortured hardly there.

#### **b. General Words and Specific Words In DAAC**

The use of specific words in DAAC will be presented in the following:

- (9) I *swing my feet* as fast as possible, jog to mahathah metro for about thirty five metres in front of me. (ACC 1, p. 32)
- (10) Sabina *looked at* Fahri at glance and *stared* the good brought by him (ACC 2, p. 222)
- (11) Keira directly stood up and take her violin bag, carried a backpack, and *grabbed* a bottle of mineral water he has drunk a half of it. (ACC 2, p. 519)

On data (9), there is an expression *swing of the feet* means walking to the destination. on data (10) the word *look* is general word means revealing something through eyes. The word *stare* is the specific word (from the word *look*) means look for a long time with wide open eyes to one

object. The activity of *stare* by Aisyah to the goods brought by Fahri aims to fulfill her curiosity to an object. The other general word used by HES in DAAC on data (11) is the word *take* means to hold, then bring it. The specific word of “*take*” is “*grab*”. The author explained Keira is upset, HES using verbs *grab* that has a figurative meaning taking the bottle of mineral water quickly which she has drunk a half of it.

### c. Popular Words and Scientific Words in DAAC

Scientific word in DAAC involves words related to the scientific fields, such as (1) *Ulumul Qur’an (Study of Al-Qur’an)* such as *alif laam miim, nusyuz*. (2) *Ulumul Hadith*, as *the hadith of the prophet about the kindness and friendliness of the Egyptian people, respecting the guest*. (3) *Cosmography and Astronomy* such as *horoscope*, and *planet*. (4) *Health*, such as *heat stroke, CT scan, meningitis, DNA, dehydration, hypoglycemia, thypus, transplant*. (5) *philology*. The use of them can be seen in the following quotes:

(12) Then, I explained to Maria everything related to *alif laam meem* (AAC 1, p. 26)

(13) Obviously, your characteristics were different from what have been taught by prophet Mohammad. He ever said *Egyptians were gentle and friendly*, then he ordered his sahabah, someday, when he unlocked the land of Egypt, (Egyptians) should be gentle and friendly. (AAC 1, p. 47)

(14) Our prophet taught us to *respect for the guest*. He said, those who believed in Allah and here after, please respect for your guests. (AAC 1, p. 48)

(15) I had to be extra serious and careful when Ibn al-Qayyim was discussing some problems of *astronomy, horoscope, planetary influence, fate prediction*, and so forth. (ACC 1, p. 68)

(16) If a husband saw strong indications of his wife to do *nusyuz*, then Quran gives guidance of how a husband should behave to make his wife back to the right path. That guidance has been mentioned in An-Nisaa 34. (AAC 1, p. 97)

(17) You presumably forced your self too hard. Take much rest, there was a symptom of *heat stroke*. (AAC 1, p. 142)

- (18) Previously, the doctor had said she was faint because of serious *dehydration* and *hypoglycemia*. her fever was high because of *typhus* symptoms. (ACC 2, p. 200)
- (19) In the Qur'an, Az-Zukhruf verse 89, the prophet Muhammad was ordered by God to *greet (say salam)* to the unbelievers. (AAC 2, p. 54)
- (20) According to the text review of the Old Testament and the New Testament, and a word of God in Al-Baqarah letter, verse 47, 122, and 124, the children of Israel was indeed chosen by God because of God's promise to Abraham. However, looked more carefully at the other related texts, Actually, the supremacy given to the descendants of Abraham (including the children of Israel) was not absolute, but it was just conditional and limited. Furthermore, the children of Israel eventually disbelieved to God, so that the agreement was no longer working. The children of Israel did not become a family whom were always favored by God based on historical study. (ACC 2, p. 435)
- (21) Were every people whom called as Al Masih whom were so bad still worthy of being called as God's chosen people? The history also wrote the children of Israel were the people who killed the prophets. **Matthew 23 : 27** documented those cursed actions. Please read it, "Jerusalem, Jerusalem! You kill the prophets and stone the messengers God has sent you!" It was crime done by the children of Israel documented in **Matthew 23 : 37**. Were the killers of the prophets still worth of being called the chosen' ones?" (AAC 2, p. 439)
- (22) *The texts in the Old Testament* mentioned: "give your only son". Since Ishmael was born first, so the only son here was Ismail. At that time, Isaac was not born yet. So Ishmael was the only son. The one and only son. If he was Isaac, so the statement was not "your only son" because Isaac had a brother, after that, when Ibrahim came back to Jerussalem, God sent a good news to Sarah, that she would be born a boy. he was Isaac. If there was a text distinguished between Sarah

as independent and Hajar as a slave, so the text should be re-reviewed. The law described the slave whom was married by her master and born a boy so her status was not a slave anymore. Seen from history, the son mentioned as the only son given to the God was Ishmael. (AAC 2, p. 439)

One day, Maria joined a discussion about the language aspects of the Qur'an at the Faculty of literature in Indonesia. She felt uncomfortable with the conceit of the presenter who said the Qur'an was not sacred viewed from the linguistic aspect and its errors. The presenter gave an example in Al-Qur'an that there was letter arrangement which had unknown meaning such as alif laam miim like what have been presented in data (12). Therefore, Fahri explained to Maria that Al-Qur'an was completed with every single secret studied by *ulama* and Islamic interpreters. Its meaning, its silver lining, and its influence on the soul. Data (13-14) explain when the atmosphere in metro heated up, Fahri tried to control Egyptian society with prophet's words about *gentleness* and *angriness* of Egyptian, and remind them of how to *respect the guests*. While data (15-16) presents the

description of the Fahri's daily routines such as translating Arabic books to the Indonesian. At that time, the book which is translated is classical book by Ibnu Qoyyim, *Miftah Daris Sa'adah* book. Besides that, Fahri discussed with Alicia about *nusyuz*. Fahri explained the problem asked by Alicia, that Al-Qur'an gives guidance (of *nusyuz*) through three steps: First, advise the wife carefully. Second, should be separated in bed with his wife. Three, hit her. And Fahri also explained the way of hitting guided by Qur'an. Fahri also answers Heba's question and discuss it, it is related to the law of greetings to the nonIslamic people.

Data (17-18) explains the *heat stroke* symptom, a disease suffered by Fahri. *Heat stroke* is heat exhaustion, it occurs as the buildup of excessive heat in the body caused by hot weather. As time goes by, when Fahri went to the Trem stop, suddenly Fahri saw a woman wearing a robe and veil all in black was bowing facing to *qiblah* in the grass on the square edge. Suddenly that woman wearing black veil collapsed. Fahri and uncle Harsi brought her to the nearest clinic. And the doctor had said she was faint because of serious *dehydration* and

*hypoglycemia*. The fever is high because of *typhus* symptom.

Data (19-22) tells about HES's broad insight in philology which can be seen when he was debating about the Jews whom were considered as "the chosen people". Fahri came with his arguments taken from *Torah* and *Bible* explained that the concept of the chosen nation was not absolute for the Jewish nation, but it was conditional and limited. In the history, it has been proven of how *Jewish* do not represent as the chosen nation. In answering who is slain by *Abraham* to be sacrificed? HES answered that question with the study of philology, that the one who was killed was Ishmael, not Isaac as said by Jewish, by comparing the sources of classical texts either from *Torah*, *Bible*, and *Al-Qur'an* which are related to the history.

#### d. Foreign Words or Foreign Terms in DAAC

The examples of the use of them can be seen in the following data:

(23) We must have thanksgiving, we bought two *firoh masywi*. Completed with *ashir* mango, let's eat them at midnight together in *suthuh*, How about it. *Eh ra'yakum?*. (AAC 1, p. 70)

(24) *Mom, wait! Please, sit down here!*. (AAC 1, p. 41)

(25) *Sprechen sie deutsch? Ja, ein wenig*. (AAC 1, p. 55)

(26) *Biraz hizh amca, ben gec kalmayayim*. (AAC 2, p. 3)

(27) *Aye, Juu suh*. (AAC 2, p. 5)

Data (23) provides us examples of foreign words and terms taken from Arabic. The phrase *firoh masywi* means fried chicken. *Suthuh* means the highest floor of the apartment faces to the sky (attic), *eh ra'yakum* means *what is your opinion*. In data (24) there is a sentence "*Mom, wait! Please, sit down here!*" is the English language which is in Indonesian means "*Ibu, tunggu! Silahkan duduk di sini!*". And on data (25) there is a sentence "*Sprechen sie Deutsch? Ja, ein wenig*" adopted from Germany language means "*Can you speak Germany? Yes, just a little*". While on data (26) found a sentence of "*Biraz hizh amca, ben gec kalmayayim*" means "*please, little faster, uncle, don't make me late*" adapted from *Turkish language*. and in data (27) a word "*aye, juu suh*" is *Scotland language* which means "yes".

#### e. The Use of Religious Varieties in DAAC

The data below are the example of the use of religious varieties in DAAC

- (28) Taking a rest inside a flat while turning on the air conditioner was much more comfortable than walking to the outside house, even only to do *congregational prayer* in the mosque. *Call to have midday prayer* from thousand pillars spread around the city only able to waken and to move their hearts of those whom have strong faith. (AAC 1, p. 15)
- (29) At 12.00 p.m o clock, I should have already been in the Abu Bakar Ash-Shiddiq's Mosque located in Shubra El-Khaima, the north end of Cairo, to *talaqqi* to the Shaykh Usman Abdul fattah. I learned *qiraah'at sab'ah* and *ushulut tafsir* from this great scholar. (AAC 1, p. 16)
- (30) The call of *iqamat* sounds one another. (AAC 1, p. 29)
- (31) At glance, the tips of my eyes catch the women wearing white veil was opening *mushaf* from her bag, and read it silently. (AAC 1, p. 36)
- (32) The way to release anger of the Egyptian is by inviting to read *shalawat*. (AAC 1, p. 44).
- (33) From your ritual just know, I could ensure you are a *moslem*. (AAC 2, p. 7)
- (34) He sat in a sofa in his office room to do *muraja'ah* of his Al-Qur'an memorization. (AAC 2, p. 16)
- (35) He had left a message for uncle Hulusi so that after he was dropping off Brenda, he directly parked at the mosque and *I'tikaf* there. (AAC 2, p. 42)
- (36) That Priest was reciting *istighfar* (*asking for forgiveness*), but looking at Fahri with a surly face. (AAC 2, p. 44)
- (37) Fahri reminded the worshippers to make the rows straight. Then, He said *takbiratul ihram* authoritatively and melodiously.
- (38) The time with Shaykh Usman was a pleasure. It always evoked the spirit to do good deeds, spirit to recite Al-Qur'an as much as possible, spirit to do *zikir* (remembrance), spirit not be tired of fighting in the path of Allah. (AAC 2, hlm. 347)

Data (28) presents a phrase of *Congregational prayer* which means a prayer held together under the leadership of one *imam* (leader), *mosque* is a place of worship for muslims, *the adhan* is the Islamic call to the moslems to announce the entry of prayer times. recited by the *muezzin* at each of five daily prayers. Data (29) show a term *Talaqqi* means direct learning by face-to-face with a *shaykh* or *scholar*. Literally, *Qiraah sab'ah* means reading (recitation) of Qur'an following the riwayat of seven *ahruf* (plural form of *harf*). Data (30) *iqamah* refers to the second call to prayer, before prayer begins. In general, *iqamah* is faster and more monotonous than *adhan*, because it is aimed for those who were in the mosque, not as reminder for those whom are outside to go to the mosque. It differs from the first call to establish the prayers (*adhan*), each text in *iqamat* are only uttered once (except the text of *qad qamatis-salaah*).

Data (31) presents a word of *mushaf* is the Qur'an itself, the holy book of Arabic that Allah revealed to the prophet Muhammad. On data (32), there is a term of *shalawat* which is the plural of the singular *salah* which means prayer or cry to God.

Reciting *shalawat* upon the Prophet, it is intended to pray or request blessing of Allah on the Prophet with the greeting, statement and hope, hopefully He (the prophet) gets prosperity, (fortunate, get a perfect life, and he is always good and healthy). There is also a term *moslem* (data 33) literally means someone who surrendered to God. In data (34) *muraja'ah* is repeating the past lesson. *i'tikaf* as mentioned in (data 35) means an Islamic practice consisting of a period of staying in a mosque in order to seek the pleasure of Allah SWT and *bermuhasabah* (introspection) over his actions. Data (36) shows the definition of *istighfar* which refers to the act of apologizing or seeking forgiveness from Allah done by moslems. Data (37) states what *takbiratul ihram* is, it is raising hands and say "Allahu Akbar" when starting the prayer. While the data (38) of *zikir* is a devotional act of worship by all muslims to remember Allah. The Data above describes the air in Cairo was so hot causes people lazy to walk out of their houses even only to worship, although the *iqamat* call has already sounded blared. Except only those who have really strong faith. However, that condition did not make Fahri stop to do *talaqqi*. With his strong

belief, after expelling his laziness, He was ready to go to Abu Bakar Ash-Shidiq's mosque to do *talaqqi* to Shaykh Usman Abdul Fattah. When he was in Daam Metro, he saw a woman with white veil opened a mushaf and read it. A moment later, a riot occurred. To calm them, Fahri persuaded them to read *shalawat*. Because Fahri knew that everywhere, in the whole of Egypt, if there were people who were fighting or being angry, the first way to separate that fight and release their anger was by asking them to read *shalawat*.

#### f. The Use of Greetings in DAAC

The use of how people greet each other in DAAC can be seen in the following quotes:

(39) *Akh* Fahri, where would you go? *Shaikh* asked him friendly with the smile was adorning his face. (AAC 1, p. 31)

(40) *Hoca* was always like to repeatedly looking for excuses to remember Aisha *Hanem*. *Hoca* should not take it into your heart, *Hoca* should also be rational.. (AAC 2, p. 277)

Data (39) tells about *shaikh* which is an Arabic term means chief, leader, elder, or Islamic expert. The word *akh* is also

derived from Arabic language which means brother. The title *shaikh* is called by Fahri to his teacher, while the title *akh* he called to every classes, either between teacher to students or friend to friend. On the data (40), there are the words *Hoca* and *Hanem* are Turkish language. a title *Hoca* means master teacher and *Hanem* mean mistress. Those greetings called by uncle Hulusi to Fahri and Aisha as his mistress.

#### g. The Use of Regional Language

The use of regional languages appear in this novel is Javanese Language, the use of them in DAAC are like the words *neptu*, *tampah*, *matur nuwun*, *sapurane*. The examples can be seen in the following quotes:

(41) A Birthday is never remembered by villagers. One thing they remember is *neptu*. On that day, like what I remembered when I was child, my mother would make a red porridge or a complete meal with side dishes laid on top of *tampah* covered with banana leaf. (AAC 1, p. 115)

(42) *Subhannallah*, *matur nuwun*, (*praises to God, thanks to you*), Mr. Fahri, may Allah ease everything for you mr. Fahri, said Misbah. (AAC 2, p. 76)

(43) *Sapurane* (sorry) Mr. By the way, Heba, Mr. Taher's daughter is good enough. *Maybe* if brother Fahri proposed marriage to her, she would. (AAC 2, p. 176)

On the data (41), there is a word of *neptu* which is commonly known as birthday according to Javanese numerology. While *tampah* is a container such as a large round tray made of bamboo. The word *matur nuwun* as found in the data (42) means thank you, this expression of thanking is always pronounced by Misbah when Fahri give something to him. The word *sapurane* as mentioned in data (43) means *sorry*, it is also often pronounced Misbah when he says something that offended Fahri.

## 2. The Language Style Based on Sentence Structure In DAAC

A sentence structure can be used as the basis for creating language style. The sentence structure here means the way the sentence is arranged. It is how to place an element which is considered important in that sentence. There is a sentence that is periodic, periodic sentence is when the most important point or idea of the sentence is put at the end of the sentence. There is also loose sentence. It is if the main point of the sentence is put at the

beginning. The point which is less important or the less important is arranged orderly after the main point. And the third sentence is balanced sentence. It is a sentence is made up of two segments which are equal not only in length, but also in grammatical structure and meaning. Related to three kinds of sentence structure as mentioned above, it can be obtained some of language styles. i.e climax, anticlimax, parallelism, antithesis, and repetition.

The Language styles based on sentence structure used by HES in DAAC includes *climax, anticlimax, parallelism, antithesis, and repetition (epizeuxis, tautotoes, and anaphora)*.

### a. Climax

Climax language style is broken down from periodic sentence. Climax is used to express an activity in order of increasing importance. The use of Climax in DAAC can be seen in the quotes below:

(44) Although old, this historic bag always accompanied me studying *since I was in Madrasah Aliyah until today, I was taking master program in the oldest university* in the world. (AAC 1, p. 17).

(45) *Previously, there were hundreds, even thousands of girls have done it.* (AAC 2, p. 211)

(46) Even if he was willing, he could not choose both and would choose *the third, fourth, fifth, and so on*. (AAC 2, p. 471)

Data (44) shows there is a sentence (*since I was in Madrasah Aliyah until today, I was taking master program*). It describes about Fahri's historical bag which he used since he was in Madrasah Aliyah (Islamic senior high school) in Indonesia until he took his master program at the oldest university in the world, in Nile Delta. On data (45) there are words *hundreds, thousands*. Those tell about Fahri's dismay when reading advertisement about Keira sold her virginity. Fahri sighed and said *istighfar* many times. Fahri felt the judgment day has been in front of eyes. Keira was not the first girl whom would "offered" herself openly. Previously, there were hundreds and even thousands of girls who had done it. While data (46) there are statements *the third, the fourth, the fifth*. It explains there is a moment when human is faced with two quite simple options but actually difficult to choose. Even, if he wants, he could not choose the second, the third, the fourth, the fifth, and so on. The order of mind increasing based on their important is a form of climax. In a simple terms, words that pack in a less punch are placed first, while

words that pack a more powerful punch are placed at the end of the sentence.

#### **b. Anticlimax**

The examples of anticlimax presented in DAAC can be seen in the following sentences:

(47) That prophet's sahabah had left me. *The longer the farther. The smaller, be point. and lost*. I feel lost and sad. My eyes were wet. (AAC 1, p. 182)

(48) The arrangement of Al-Qur'an, *the arrangement of letter, and its verses* all had been determined by Allah. (ACC 2, p. 45)

The descending order of important on data (47) started from the most important point to the less important *left me, the longer the farther, smaller, be a point, and lost*. The text describes an event when Fahri was unconsciously meeting with someone whom were skinny and glowing face, someone he never met before. He introduced himself as the sahabah Abdullah ibn Mas'ud. In his dream, after the conversation, that *sahabah left him, the longer the farther and lost*. On data (48) mentioned *Al-qur'an, letters, and verses*. Those were uttered by fahri when describing the arrangement of the Qur'ān, the

arrangement of the letters, and the verses was already determined by God with the arrangement which has been already set.

### c. Parallelism

In novel DAAC found the data consisting of sentences which consist of examples of parallelism, they are:

- (49) At midday, the Cairo city was *smoldering*. The sun *settled* in the middle of the skies. Like *tongues of fire protruded* and *licked the ground* and the sand like *evaporating* the smell of hell. (ACC 1, p. 15)
- (50) Petals were *falling off and flying* blown by the wind, and then fall to the ground.. (AAC 2, p. 227)

The example of the parallelism on data (29) can be seen in phrases of *like smolder, the sun ascendants*. The word *smolder* are parallel with the word *settled*. While the word *tongues of fire protruded*, is parallel with the word *licked the earth*. You can imagine the heat of Cairo was very extreme and it caused many citizens took shelter in flats of the cubicle apartments completed with door, windows, and closed curtain. On data (30) there was a word *falling off* which is parallel with the word *flying*. That Cherry Blossom

was so beautiful, Fahri mumbled while staring at the pink cherry blossoms blooming in front of the Brenda's house.

### d. Antithesis

In DAAC found some fragment of texts in a sentence which provide the examples of antithesis. See the following:

- (51) Usually, in early November, the announcement was released. *However*, until today, it had not released yet. (AAC 1, p. 19)
- (52) This road looked wet. *However*, the snow was not found again. (AAC 2, p. 2)
- (53) That area was not a place for the elites of Edinburgh or the elites of Musselburgh to live. *However* it also can not be said as a simple place to live in. (ACC 2, p. 21)
- (54) The law here did not discriminate on the basis of race and religion. *However*, for the natives whom were white skinned and embraced the dominant religion got the ease and priority in many things.. (ACC 2, p. 24)
- (55) At glance, Fahri saw Keira's beautiful face, *but* looked pale because she had just stopped crying. (ACC 2, p. 36)

- (56) The dizzle downed slowly.  
*Whereas* the sun was shining quite bright. (ACC 2, p. 59)
- (57) That rain was thin, *but* thicker than drizzle. (ACC 2, p. 123)
- (58) Shaikh Usman read two letters from the beginning until the end. Long enough, *but* felt not too long because of beautiful recitation by Shaikh Usman. (ACC 2, p. 348)

Sentences included as antithetical statements found in the piece of quotes above are marked with the conjunction *however*. The word *however* reflects the opposite form, as on the data (51) describes friends of Fahri who were waiting for the graduation announcement, which was commonly released in early November, but until that day was not released yet. In addition, there was also the conjunction *Whereas*. The word *whereas* also reflects the opposition, for example in the data (56) where Fahri and Uncle Hulusi stepped out from The Kitchin Restaurant, when the dizzle downed slowly, *whereas* the sun were shining quite bright. That what Fahri felt, that the weather in Scotland was weird.

#### e. Repetition

There are many types of repetition found in DAAC, such as epizeuxsis, tautotoes, and anaphora.

#### 1) Epizeuxis

Epizeuxis is a type of direct repetition, which means the important words are repeated many times in immediate succession. The following data are the example of epizeuxis.

- (59) I was *the only foreigner*, as well as *the only one* from Indonesia. (AAC 1, p. 17)
- (60) The car *accelerated* faster, passing Nicolson Square Golden on the right side and then *accelerated* to the south. (AAC 2, p. 3)
- (61) *I will call the police!* My mother hurted me! *I will call the police!*. (ACC 2, p. 35)
- (62) Come back soon, *I* worried, *I* got to die in the grasp of missing you. (ACC 2, p. 124)
- (63) If Keira wanted to talk to him *nicely*, I would welcome her *nicely*. (ACC 2, p. 519)
- (64) Oh Allah, I testified that he experienced in reciting Al-Qur'an, *he experienced* in fasting, *he experienced* in praying. (ACC 2, p. 662)

The use of epizeuxis as mentioned in the data above are *the only one, accelerated, I will call the police, I, nicely, he experienced*. Texts above are in the form of words which are repeated twice. Those words are important words of the sentence. In the sentence (59) the word *the only one* describes the success of Fahri became the student of Syaikh Usman, because he was *the only foreigner* came from Indonesia. In the sentence (60) the repetition of the word *accelerated* describes the ability of a driver in driving a car driven by Fahri. In the sentence (61) there is epizeuxis *I will call the police* which is also repeated twice describes about the anger of Keira to her mother, Mrs. Janet. In the sentence (62) there is a repetition of the word *"I"* affirms the contents of the letter from Fahri addressed to Aisha to express his missing. In the sentence (63) is also explained that if Keira wanted to talk to Fahri *nicely*, so Fahri will welcome her *nicely* too. While in the sentence (64) describes a moment when Hulya died, Fahri testified to the observance of Hulya in worshipping to Allah.

## 2) Tautotoes

Tautotoes is a repetitive use of phrases or words which have similar meanings in a construction. The use of tautotoes in DAAC can be seen in the following quotes:

- (65) *Preaching (dakwah) is preaching (dakwah), worship is worship.* (AAC 1, p. 69)
- (66) *Marry ... hm marry* (ACC 2, p. 163)
- (67) *That is special. Yeah, that is special* (ACC 2, p. 163)
- (68) *Very discipline, very empathy* (ACC 2, p. 325)
- (69) *Favour (nikmat) by favour (nikmat), gift (anugerah) by gift (anugerah), keep coming* (ACC 2, p. 609)

The use of tautotoes on data above shows there are some repetitions in one construction, those are *preaching, marry, special, very, favour, and gift*. The repetition in the sentences presented in data (65) is to give an impression of the expression which is said by Fahri when he explained the differences between *preaching* and *worship*. Sentence fragment in data (66-67) describes Brenda's response to the suggestion from Fahri that She should marry

Josh. Brenda thought a word “*marry*” for a moment, and finally, she knew what had been suggested by Fahri was something special for her. The sentence in data (68) tells about the curiosity of Hulya to Fahri. Based on the story from his brother that Fahri did not want to get the luxurious life, his incredible loyalty to Aisha, very discipline, very empathy, and so on. While data (69) shows the reader about the happiness of Fahri because of his wife’s pregnancy, and he was offered to teach in Oxford, the oldest university in England.

### 3) Anaphora

Anaphora is repetition of a word or words at the beginning of two or more successive verses, clauses, or sentence. The following are some data about the use of anaphora in DAAC.

- (70) *didn’t know* the word absent, *didn’t know* weather and season. (AAC 1, p. 16)
- (71) *He* speeded up his pace to the discussion room of post graduated students. *He* opened that room. (ACC 2, p. 3)
- (72) *He* looked at carefully, *He* smiled and thanked to Allah. (ACC 2, p. 11)
- (73) *That boy* was Jason, my neighbor at Stoneyhill Grove. Let me take care of *that boy*. (ACC 2, p. 68)
- (74) The *rain* flushed the Stoneyhill Grove, that *rain* was thin, but thicker than a drizzle. It was unlike the rain which flushed Indonesia which was very heavy with lightning and thunder were grabbing way. (ACC 2, p. 123)
- (75) *He knew exactly* the rule (*dalilnya*). *He knew exactly* that the Messenger, Abu Bakr, and Umar prayed two rak’ahs in Mina. (ACC 2, p. 145)
- (76) *Let us* to pray, *let us* to be free from the questions asked by Allah at here after. (ACC 2, p. 202)
- (77) *She wanted* to be a big musician, *she wanted* to win one of the world violin competitions. (ACC 2, p. 219)
- (78) *Makrifat flowers* (*bunga-bunga makrifat*) were never be wither, always blossoming along the season. That *makrifat flowers* (*bunga-bunga makrifat*) was so beautiful,

their beauty can only be caught by the inner eyes of the true lovers. That *Makrifat Flowers* evaporated a fragrance which was refreshing the life, mind, body, and soul. (ACC 2, p. 228)

(79) *He did not expect* anything from what he had given. *He did not expect* any praise, *he did not expect* Keira and her family sympathized and liked him. (ACC 2, p. 246)

(80) We might be *different*. *Different* birthplace, *different* mother and father, *different* country and nation, *different* profession and work, *different* political affiliation, *different* race and region, *different* taste of eat and drink. (ACC 2, p 297)

(81) *Do not insult* my prophet, *do not insult* my prophet's wife, *do not insult* my prophet's family. (ACC 2, p. 501)

The repetition of phrase *do not know (tidak kenal)* on data (70) confirms the seriousness and discipline of Shaykh Usman to *talaqqi*. The repetition of the word *he* on the data (71-72) referred to *Fahri*. In

data (71) *Fahri* hurried to the class to teach replacing Professor Charlotte whom was sick, while data (72) tells about *Fahri's* expression when he was looking at a journal sent by Professor Omar Sandler from SOAS London. The repetition of the word *that boy* in data (73) refers to *Jason*, *Fahri's* neighbor in Stoneyhill Grove. The repetition of the word *rain* in data (74) shows the condition of Stoneyhill Grove which was flushed by the rain. The repetition of phrase *he knew exactly* presented in data (75) means *Fahri* confirmed about the knowledge conviction of Abdullah bin Mas'ud. The repetition of the word *let us* found in data (76). The object pronoun "us" means the figure of *Fahri* and all moslem communities in Edinburgh who persuaded Sabina to help *Fahri* and all moslem communities in *preaching (da'wah)* by creating a positive image of moslems in Edinburgh. The repetition of the word *she wanted* as mentioned in data (77) is a confirmation from *Fahri* about Keira's dream to be a great musician and a great world violinist champion. The repetition of the phrase *Makrifat Flowers (Bunga-bunga makrifat)* in data (78) describes

the desire of Fahri about his love to Aisha which was like *Makrifat Flowers* in the heart of pious and prophets. The repetition of the phrase *He did not expect* in data (79) means that Fahri did not expect anything. He just expected Allah will smile at him. The repetition of the word *different* in data (80) describes Fahri's speech when he was holding a show dedicated wholly to social charity for Palestinian children, that we might be *different* in anything, but we should have the same conscience, the conscience of humanity. The repetition of phrase *do not insult* on data (81) means a firmly rejection said by Aisha to Baruch whom want to lose her virginity.

### 3. The Language Style Based on Direct or Indirect meaning

The language style based on direct or indirect meaning is called trope or figure of speech. Trope is divided into two groups, they are rhetorical language style and figurative language style.

#### a. Rhetorical Language Style

Rhetorical Language Style is a language style that makes a deviation from the ordinary construction to achieve a particular

effect. Rhetorical language styles found in DAAC includes alliteration, assonance, euphemism, litotes, pleonasm or tautology, hyperbole, and paradox.

#### 1) Alliteration

Alliteration is a type of figurative language in which a number of words, having the same first consonant sound, occur close together in a series. It is commonly used in poetry, sometimes used in prose, and also used to provide emphasis on a particular point or to make some aspects of a literary work more beautiful.

Here are several alliteration examples found in DAAC, an important point to remember is the data are Indonesian phrases. Those are not translated into English since alliteration relates to the sound of the first consonant or the original words. If it is translated into English, the data would not be alliteration anymore.

(82) *Lekak-lekuknya* jelas.  
(AAC 1, p. 38)

*The pits was clear*

(83) Di antara kata-kata kasar yang ku dengar. (AAC 1, p. 39)

*Those were the harsh words I heard*

- (84) Seperti bintang di langit  
kata-katamu. (ACC 2, p.  
19)

*Like a star in the sky of  
your own words*

- (85) Pasti yang mencorat-coret  
kaca depan mobil kita itu  
si Jason. (ACC 2, p. 34)

*Certainly, the one who  
wrote off the windshield of  
our car is Jason*

The use of alliteration found in four sentences above. There are alliteration in the consonant “k” in phrases “lekak-lekuk (*pits*)”, “kata-kata kasar (*harsh words*)”, “kata-katamu (*your own words*)”. There is alliteration in consonant “c” in the word “corat-coret (*wrote off*)”. Data (82) describes the body of a foreigner whom was wearing a tank top. Data (83) narrates about Fahri’s opinion when he listened some harsh words said by fish sellers who were angry to his wife. Data (84) is poet fragment read by Aisha to Fahri. While data (85) is Fahri’s assumption about who had written off the windshield of his car. The repetition of the consonants above gives a beautiful tone in a sentence. It is also aimed to avoid the readers’ boredom in reading DAAC novel.

## 2) Assonance

Assonance is like the opposition of the alliteration. It refers to the repetition of the vowel sounds in nearby words. It is commonly used in a poet, but sometimes it is also used in prose to give stressing effect or to make a literary work more memorable and more beautiful.

In DAAC, found some fragments of the sentences which are identified as examples of assonance. as previous, examples of assonance here are in Indonesian words. They were highlighted as below:

- (86) Penuh rindu, mata  
bundaku, yang selalu  
rindu. (ACC 1, p. 146)

*Full of longing, my  
mother’s eyes, always  
longing.*

- (87) Lampu-lampu telah  
menyala seperti bintang-  
bintang. (ACC 1, p. 245)

*the lights have turned on  
like the stars*

- (88) Selalu biasa, datar, dan  
wajar. (ACC 1, p. 372)

*Always usual, flat, and  
reasonable*

- (89) Matanya berbinar-binar.  
(ACC 2, p. 20)

*His eyes were sparkling*

The use of assonance language style in sentences above can be viewed in the repetition of vowel “u” in phrases “penuh rindu (*full of longing*), bundaku (*my mother*), selalu rindu (*always longing*)”. And there are also repetitions of vowel “a” in “menyala (*turn on*)”, “bintang-bintang (*stars*)”, “biasa (*usual*)”, “datar (*flat*)”, “wajar (*reasonable*)”, “Matanya berbinar-binar (*His eyes were sparkling*)”. Data (86) shows a fragment of rhyme read by Fahri reminded him with his parents in the hometown, his beloved homeland. Data (87) describes the condition of Cairo towards the night. Data (88) explained about Maria’s impression to Fahri. While in data (89) is a cut of poet delivered by Fahri to Aisha.

### 3) Euphemism

Euphemism is mild word or expressions used not to offend other people, or polite expressions to replace words or phrases that might be too harsh, offending someone’s feeling or unpleasant to hear.

The examples of euphemism in DAAC can be highlighted in the following quotes:

- (90) And the real moslem struggle according to Imam Ahmad bin Hambal was, “*Will not stop (to struggle) except when both feet have stepped on the heaven doors*” (ACC 1, p. 66)
- (91) It is Ok, you can leave this room. To be honest, “*I am really uncomfortable to talk with a hater like you*” (ACC 2, p. 310)
- (92) I really regret. *I was too arrogant* (ACC 2, p. 329)

On data (90), there is an expression “*will not stop (to struggle) except when both feet have stepped on the heaven doors*”. This sentence means if we fight for something, we should not be half-hearted, but we must do it full-hearted or totality. That sentence is said by Imam Ahmad bin Hanbal whom always become Fahri’s motivation to struggle in the way of Allah. There is also an expression of “*I am really uncomfortable to talk to a hater like you*”. This sentence found in a condition where Mrs Suzan let Keira leaving her room because she disliked interacting with Keira whom was considered as a hater. While on data (92), an expression of *I was too arrogant*, outlining

about Keira's regret too arrogant to Fahri, Hulya, and Heba.

#### 4) Litotes

Litotes is a figure of speech used to state something with the purpose of the understatement. Something that is stated less than the real condition, or the negation of one quality to emphasize its opposite.

The examples of litotes found in DAAC can be seen in some following expressions:

- (93) It was the heritage house from my grandfather which was very little and *a land sized a quarter of shoulder*. (AAC 1, p. 148)
- (94) I did not deserve that kindness. It is too nice for *a man in the street* like me. (ACC 2, p. 201)
- (95) I did not have family here, *I was all alone* (ACC 2, p. 231)
- (96) *It's really wretched myself* uncle, myself is full of sins, giving so much advice, but can not practice them. (ACC 2, p. 278)

In some sentences above, there are expressions which employ understatement, they were *a land sized a quarter of shoulder, a man in the street, all alone, It's really wretched*

*myself*. An example of litotes in data (93) describes the condition of Fahri's family in Indonesia. While in data (94-95) tell about Sabina's understatement about how she lived on the street without any relatives. While in data (96) tell about the understatement of Fahri about himself whom can give much advice but can not practice them by himself.

#### 5) Pleonasm or Tautology

The use of pleonasm can help to divert the use of the word in a particular word so that the sentence is not too monotonous, or simply, pleonasm or tautology is a rhetorical device refers to the use of more words than those necessary to denote mere sense.

The use of Pleonasm or Tautology can be seen in data below:

- (97) I had been able to *eat by myself with both my hands* (*makan sendiri dengan kedua tanganku*). (ACC 1, p. 41)
- (98) Then exhale the last breath with *a smile on his lips* (*senyum merekah di bibirnya*) (ACC 2, p. 17)

The use of Pleonasm in data (97) can be seen in expression *eat by myself with both my hands*. Basically, *eat by myself* has the same meaning with *eat by myself with both my hands*. It means when someone eats by himself, it can be presumed that it is with one's both hands, therefore related to the case above, if the addition of "*with both my hands*" is reduced, the meaning is still intact and understandable. It is a pleonasm. So is data (98) there is an expression of "*a smile on his lips*". Technically, the addition of *on his lips* is unnecessary, since we generally must know that when someone is smiling, we can see it on his/her lips without mentioned it again. But, again pleonasm is optional, the author may use it as a tool for emphasis or to avoid monotonous sentence. That sentence describes the last seconds of Mary before she died.

## 6) Hyperbole

Hyperbole is a figurative language which uses exaggeration of statements, to exaggerate something. Hyperbole is used to describe the soul or spirit possessed by

the characters in the story. Hyperbole is indicated by the use of exaggerated words to give stronger effect and to serve to emphasize a certain point, for example: *they are brimming over with excitement, make my chest flared, jarring voice, and, burning hatred*. The use of such expressions above is to add extra effect, to add the drama and to sharpen the situation.

The examples of hyperbole as found in novel DAAC can be seen in the following quotes:<sup>14</sup>

- (99) I was in a hurry stepping into the street to go to the mosque to take zuhr prayer. The heat is *extraordinary* (*bukan main*). (ACC 1, p. 22)
- (100) A congregation with arabic face was *very passionate* (*menggebu-gebu*) in giving a response. (ACC 2, p. 143)
- (101) In the morning, he felt very optimistic to struggle *tooth and nail* (*matimatian*) in the beloved homeland. (ACC 2, p. 162)

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<sup>14</sup> Important note: researcher provides Indonesian translation of phrases or sentences indicated as the examples of hyperbola because researcher worries if those data are translated into English, the meaning will be usual and not exaggerated anymore.

(102) Last time, when she was cooking fried rice and was tasting it, his appetite so *tempestuous* (*menggelora*). (ACC 2, p. 397)

(103) The desire was suffocating and almost *blow* (*meledakkan*) up his soul. (ACC 2, p. 402)

(104) Of course, the face of Baruch was scarlet to keep his disgrace and anger *overflowed* (*meluap*). (ACC 2, p. 422)

In the text above, there are phrases of *extraordinary* (*bukan main*), *very passionate* (*menggebu-gebu*), *tooth and nail* (*mati-matian*), *tempestuous* (*menggelora*), *blow* (*meledakkan*), and *overflowed* (*meluap*). As in data (99) the phrase of *extraordinary* (*bukan main*) show about the weather of Cairo at dzuhur prayer time which was too hot and can not be measured how many degrees the temperature was. Data (100) shows the phrase *very passionate* (*menggebu-gebu*) describes the intensity of a congregation's spirit in responding what Syaikh have stated. In data (101) the phrase of *tooth and nail* (*mati-matian*) describes how great the spirit of Misbah is to struggle for his

beloved homeland, Indonesia. Data (103) provides an expression of *blow* (*meledakkan*) used to tell the destruction of Sabina's soul when her pure love desire can not find the away how to explain it. There is also word *overflowed* (*meluap*) mentioned on data (104) which describes the anger of Baruch to an old lady, Catarina. Those phrases above are the examples of hyperbole found in DAAC.

## 7) Paradox

The Paradox is a statement or idea that seems to contradict or opposite to common sense and yet is perhaps true. Paradox also means all things that can attract attention because of its truth.

The use of paradox in DAAC can be seen in the following statements:

(105) *Put his right hand on my left shoulder.* (AAC 1, p. 15)

(106) *Her face was beautiful, but her heart was full of hatred.* (ACC 2, p. 158)

There is expression of *right hand* (see data 105). That expression shows contradictory with the expression of *left shoulder*. While in data (106)

there is an expression of *her face is beautiful* shows the opposite statement to the expression of *full of hatred*. Those expressions were said by uncle Hulusi when he knew that Keira was the one who wrote on the windscreen of Fahri's car with a whiteboard marker.

## b. Figurative Language

Types of figurative languages used by HES in DAAC involve similarity/simile, metaphor, personification/prosopopeia, irony, and sarcasm.

### 1) Similarity/ Simile

Similarity or Simile is a figure of speech in which two different things are explicitly compared. What is meant by explicit comparison is that directly stating the same things with other things. For that reason, it requires effort which explicitly shows the similarity of it, namely the words: same with, similar, as, be like, and so on.

In novel DAAC, there are some sentences that can be categorized into examples of simile. Those are presented as below:

(107) In this middle of the day, Cairo *was like* smolding (ACC 1, p. 15)

(108) But I didn't want my love and my affection to Aisha as the cherry blossoms. (ACC 2, p. 227)

(109) You *were like* a fallen angel at the Stoneyhill Grove. (ACC 2, p. 244)

(110) That cloud *was like* a bunch of angels fallen from the sky to meet the prays from servants of Allah whom were crying at the end of the night. (ACC 2, p. 394)

(111) Then he considered that Keira was still *similar to* a goat was growing its horns. (ACC 2, p. 519)

(112) That cold wind blowing and the rustling of the leaves falling in the street sounded *like* the patter of prayers hoping bless. (ACC 2, p. 587)

(113) That face became fresh red *was like* a red Middlemist when it was blooming. (ACC 2, p. 589)

(114) He was quite shuddering when that man saw him as a wolf wanted to catch their preys. (ACC 2, p. 655)

Data above show us about examples of similarity/simile. Those are indicated by

the presence of conjunctions (connecting words) like *seakan*, *seperti*, *bagai*, *ibarat*, *seumpama* (as, be like, similar to, same with). Those conjunctions are characteristic of this figurative language. On data (107) describes the heat of Cairo that is extraordinary, it was *like smoldering*. Data (108) reveals Fahri's sincerity of love to Aisyah. Fahri does not want her love was compared to the cherry blossoms (*I didn't want my love and my affection to Aisha as the cherry blossoms*), since the age of Cherry Blossom was very short, even it does not blossom throughout the spring.

Data (109) describes an emotional feeling of an old lady, Catarina to Fahri who have treated her like his own mother. While data (110) illustrates a moment at a night when Fahri and Sabina are equally kneeling on the floor in different rooms. On data (111) Fahri equates Keira like a goat that is growing horns, because Keira felt strong, great, and horn a mountain. On the data (112) describing the situation in the morning in the middle of golden autumn when Fahri pledged he will marry Hulya. On the data

(114) describes frightening situation faced by Hulya when she met with a strapping man with cruelty face, and blondage and he was drunk.

## 2) Metaphor

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two unrelated things but share common characteristics. Or in another word, metaphor is defined as a figure of speech that compares two things directly which have the same characteristic, but in a simple form.

The examples of the use of metaphor are also found in novel DAAC as below:

(115) The sun settled in the middle of *the layers of the sky*. (AAC 1, p. 15)

(116) The sun dimmed in *the layers of the sky*. (AAC 2, p. 1)

Data (115-116) shows expressions of *the layers of the sky* which means exosphere or the highest layers, in this case, the position of the sun is equalized to the highest layer of the sky. That expression describes the weather of Cairo and Edinburgh.

### 3) Personification/ Prosopopoeia

Personification is a figure of speech which means giving humans qualities or attributes to an abstract idea, it can be a thing, an idea, a plant, and an animal. The non-human objects are portrayed in such a way in order we feel that they have ability to act like human beings.

The examples of the use of personification found in DAAC can be seen in the following sentences:

- (117) It was like *tongues of fire* that *protruded* and *licked* the ground. (ACC 1, p. 15)
- (118) The snow has melted, all has gone. the cold wind is *biting*. (ACC 2, p. 1)
- (119) On the outside, cold air was at three degrees celsius, it was like *biting* the bone. no rain, but the wind was blowing hard, their sounds were like *soughing*. The sound of alarm and wind take turn. (AAC 2, p. 79)
- (120) The grass and trees were *singing and dancing* blown by the gentle breezy wind in the morning. (ACC 2, p. 146)

(121) That cherry blossom *danced* in the gentle breeze. (ACC 2, p. 226)

(122) Tree branches at the edge of Geogre street were *dancing gracefully and kissed* by the blowing wind. (ACC 2, p. 651)

(123) On the outside, the spring breeze *whispered* gently, and *shake* the tree branches. The flowers fell. The grass was glorified and *swaying*. The moon *peeped*, like *cried* on the sidelines of the cloud. (ACC 2, p. 662)

(124) By different ways, the winter was *biting* me, I traveled to get me in Edinburgh. (ACC 2, p. 688)

The use of personification in DAAC can be seen in data above. For example: on data (117) there is an expression of *tongues of fire*, it describes that *fire* has an attribute of the human being, it has *tongue* and can "*lick*" something like human. It indicates that *tongues of fire* mean the *sunlight* heat the earth. Data (118-119) shows that there is an abstract noun of *cold* which is considered can do human activity like *biting*. And it considers the *wind* (in data 119) as an animate thing which has

human's activity to *sough* and *take turn*. In data (120-122), the author personifies words *grass* and *trees* by giving them human activity to *singing and dancing* which make them seem alive. *The cherry blossom* (data 121) acts like a human (animate) to *dance*. *Tree branches* are like able to *dance gracefully and kiss*. Data (123-124) provides examples of an inanimate thing of *spring breeze* which can do human activity like *whisper, shake, glorify, and peep*. *The winter* (inanimate thing) seemed *biting*. The verb "*bite*" is usually human or animal activity. All data above describes the cold weather and hard blowing wind. Those cases illustrate the beauty of trees, grass, and flowers which are personified able to do human activity.

#### 4) Irony

A figurative language in the form of satire like irony is a reference intended to say something with opposite meaning of its literal meaning. Irony is an effort in literary work which is very effective to convey the impression containing the restraints. Below are some examples of sentences using irony taken from novel DAAC:

(125) *She had been helped but slandered* the one who had sincerely helped her. (AAC 1, p. 383)

(126) I know the violin you hold was *not just usual violin*, but because your finger and your hand *were not good at playing it*, then *the greatness of that violin was imperceptable*. (ACC 2, p. 296)

Data (125) describes Noura who has been helped by someone but betrayed him by slandering him. That statement is a defense of Ummu Aiman against Noura whom have accused Fahri that would rape her. Data (126) describes a moment about a violin held by Fahri is unusual violin, it is a great violin, but seems not so great since the fingers and hands of player are not good in playing it. That sentence above describes a moment when uncle Hulusi was playing a violin on a fund-raising event for the Palestinian victims. Because unskillfulness of uncle Hulusi in playing that violin carelessly, so a female foreigner with south asian face came close to him and said she could play it better than him.

## 5) Sarcasm

Sarcasm is ruder and bitter than irony. It is a literary and rhetorical device meant to mock with often satirical or ironic remarks with a purpose to amuse and hurt someone simultaneously.

Followings are some examples of sentences using sarcasm taken from the novel.

(127) Come on, Khoemeini was right, *America was the devil! The devil must be killed.* (ACC 1, p. 26)

(128) Look at your own face, *ugly*, wearing veil, but begging! What people would say, hah? Later, people say Islam was a *monster and rubbish!* Like you! (AAC 2, p. 85)

(129) You were *bitch, slacker.* (ACC 2, p. 153)

(130) It was fair if we said they were *more stupid than a donkey.* Indeed, their levels were *not more precious than a donkey.* (ACC 2, p. 257)

(131) *Hypocrite! Muslims were evil!* (they) Looked good, but hiding evil intentions! *wolf in sheep's clothing!* (ACC 2, p. 486)

There are sentences in data (127) use sarcasm, the sentences of *America was the devil! The devil must be killed* show expression of hate and mock by Egyptian to American whom were staying at Metro. In Data (128) there are words of *ugly, monster, and rubbish*, those words are pronounced by one congregation to a female beggar veiled black with her hoarse voice wanted to be pitied. There are also words *bitch, slacker* (see data 129). These are mocking words said by Mrs Janet to Keira. Another example is a statement of *more stupid than a donkey* (see data 30), which is a hate expression of Baruch about his friends to Fahri. Another sarcasm examples are expressions of *hypocrite! Moslems are evil! wolf in sheep's clothing!*. These sentences are accusation of Keira to Fahri who was considered had poisoned Jason's sister mind.

## E. Conclusion

1. The study of language style of an author is very helpful for the readers in order to find the aesthetic aspect in a literary work. Seen from the use of language style based on lexical choice

(diction) in DAAC, the author, HES is very rich and very creative in choosing and putting appropriate lexical choices involving concrete words and abstract words, general words and specific words, scientific words, foreign words, religious variety, greetings, and regional languages.

2. The language style based on sentence structure which is used in DAAC involves climax, anticlimax, parallelism, antithesis, and repetition (epizeuxis, tautotoes, and anaphora). And then uniquenesses of the use of language style based on sentence structure in DAAC is clearly seen in the use of repetition (anaphora).
3. The language style based on direct or indirect meaning are divided into rhetorical language style and figurative language. Rhetorical language styles used in DAAC include alliteration, assonance, euphemism, litotes, pleonasm, and tautology, hyperbole, and paradox. While the use of figurative languages also found in DAAC, few of them include similarity/simile, metaphor, personification/prosopopoeia, irony, and sarcasm. The peculiarities of the use of the language style of HES based on the direct absence of meaning in the DAAC can be seen from the use of personification.

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